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WOMAN

VOLUME I

GREEK WOMEN

BY

MITCHELL CARROLL, Ph. D.

PROFESSOR OF CLASSICAL PHILOLOGY IN THE GEORGE WASHINGTON UNIVERSITY

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CHARLES II. AND LADY CASTLEMAINE, DUCHESS OF CLEVELAND

After the painting by W. P. Frith, R. A.

Pepys, in his Diary, *says: "Mr. Pierce, the surgeon, tells me that, though the king and my Lady Castlemaine are friends again, she is not at White Hall, but at Sir D. Harvey's, whither the king goes to her; but she says she made him ask her forgiveness upon his knees, and promise to offend her no more so, and that indeed she hath nearly hectored him out of his wits."*

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PHILADELPHIA

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GENERAL INTRODUCTION

The history of woman is the history of the world. Strait orthodoxy may remind us that man preceded woman in the scheme of creation and that therefore history does not begin with woman; but this is a specious plea. The first historical information that we gain regarding Adam is concerned with the creation of woman, and there is nothing to show us that prior to that time Adam was more active in mind or even in body than a mollusc. It was not until the coming of woman that history began to exist; and if the first recorded act of the woman was disastrous in its consequences, at least it possesses the distinction of making history. So that it may well be said that all that we are we owe to woman. Whether or not the story of the Garden of Eden is to be implicitly accepted, there can be no doubt that from the moment of the first appearance of mankind on the scene woman has been the ruling cause of all effect.

The record of woman is one of extremes. There is an average woman, but she has not been found except in theory. The typical woman, as she is seen in the pages of history, is either very good or very bad. We find women saints and we find women demons; but we rarely find a mean. Herein is a cardinal distinction between the sexes. The man of history is rarely altogether good or evil; he has a distinct middle ground, in which we are most apt to find him

in his truest aspect. There are exceptions, and many; but this may be taken as a rule. Even in the instances of the best and noblest men of whom we have record this rule will hold. Saint Peter was bold and cautious, brave and cowardly, loving and a traitor; Saint Paul was boastful and meek, tender and severe; Saint John cognized beyond all others the power of love, and wished to call down fire from heaven upon a village which refused to hear the Gospel; and it is most probable that the true Peter and Paul and John lived between these extremes. Not so with the women of the same story. They were throughout consistent with themselves; they were utterly pure and holy, as Mary Magdalene,—to whose character great wrong has been done in the past by careless commentary,—or utterly vile, as Herodias. Extremism is a chief feminine characteristic. Extremist though she be, woman is always consistent in her extremes; hence her power for good and for evil.

It is a mistaken idea which places the "emancipation" of woman at a late date in the world's history. From time immemorial, woman has been actively engaged in guiding the destinies of mankind. It is true that the advent of Christianity undoubtedly broadened the sphere of woman and that she was then given her true place as the companion and helper rather than the toy of man; but long before this period woman had asserted her right to be heard in the councils of the wise, and the right seems to have been conceded in the cases where the demand was made. Those who look upon the present as the emancipation period in the history of woman have surely forgotten Deborah, whose chant of triumph was sung in the congregation of the people and was considered worthy of preservation for all future ages to read; Semiramis, who led her armies to battle when the Great King, Ninus, had let fall the sceptre from his weary hand, and who ruled her people with wisdom and justice; and others whose fame, even if

Chapter II

Womanhood in the Heroic Age

II

WOMANHOOD IN THE HEROIC AGE

THE life of the earliest Greeks is mirrored in their legends. Though not exact history, the heroic epics of Greece are of great value as pictures of life and manners. Hence we may turn to them as valuable memorials of that state of society which must be for us the starting point of the history of the Greek woman.

The evidence of Homer regarding the Heroic Age is comprehensive and accurate. The discoveries of recent years are making Troy and Mycenæ and other cities of Homeric life very real to us. We find that Homer accurately described the material surroundings of his heroes and heroines—their houses and clothing and weapons and jewels. The royal palaces at Troy and Tiryns and Mycenæ have been unearthed, and we know that their human occupants must have been persons of the character described by Homer, for only such could have made proper use of the objects of utility and adornment found in these palaces and now to be studied in the museums of Europe. Hence we are driven to the conclusion that though Agamemnon be a myth and Helen a poet's fancy, yet men and women like Agamemnon and Helen must once have lived and loved and suffered on Greek soil.

Furthermore, great movements in the world's history are brought about only by great men and great women. The great epics of the world tell the stories of national heroes, not as they actually were, but idealized and deified by generations of admiring descendants. Hence, behind all the marvellous stories in myth and legend were doubtless actual figures of men and women who influenced the course of events and left behind them reputations of sufficient magnitude to give at least a basis for the heroic figures of epic poetry.

To appreciate the elements from which the immortal types of Greek Epic were composed, a comparison with the Book of Judges is apposite. In Judges we have represented, though in disconnected narrative, the heroic age of Ancient Israel, and from material such as this the national epic of the Hebrew people might have been written. In such an epic, women like Deborah and Jephthah's Daughter and Delilah would be the idealized heroines, as are Penelope and Andromache and Helen in Homeric poems. It is not unreasonable, therefore, to suppose that in the Achæan Age there lived actual women, of heroic qualities, who were the prototypes of the idealized figures presented by Homer and the dramatic poets.

Woman must have played a prominent rôle in the childhood of the Greek world, for much of the romantic interest which Greek legend inspires is derived from the mention of the women. Helen and Penelope, Clytemnestra and Andromache, and the other celebrated dames of heroic times, stand in the foreground of the picture, and are noted for their beauty, their virtues, their crimes, or their sufferings. Thus, a study of the history of woman in Ancient Greece properly begins with a contemplation of feminine life as it is presented in the poems of Homer.

Marriage was a highly honorable estate, and both young men and maidens looked forward to it as a natural and desirable step in the sequence of life. The preliminaries were of a distinctly patriarchal type. The marriage was usually a matter of arrangement between the suitor and his intended father-in-law. Sometimes a man might win his bride by heroic deed or personal merit; but usually the successful suitor was he who brought the most costly wedding gifts. Thus the characteristic feature was wife purchase. Usually these gifts were offered to the bride's father or family; but in the case of the (supposed) widow Penelope, they were presented to the woman herself. The gifts were added to the wealth of the bride's household. The idea of dower as such is foreign to the Homeric poems, though the poet occasionally represents the bride as receiving from parents rich gifts, which apparently were to be her personal property, in addition to the nuptial gifts from her family, consisting of herds or jewels or precious raiment.

From the eagerness with which suitors sought to win the regard of the maiden, it would seem that she had some choice in the selection of a husband; but in general the father decided whom he would have for his son-in-law, though at times the maiden was given her choice from a number of young men approved by her father. Widows were expected to remarry; and in their case considerable freedom of choice existed.

The marriage ceremonies were of a social rather than religious or civil character. The wedding day was celebrated by a feast provided by the groom in the house of the bride's father. All the guests were clad in their most costly raiment, and they brought presents to the young couple. In these patriarchal times, when the father was both chief and pontiff, so that his approval gave a sacred

character to the union, the leading away of the bride from the house of her father seems to have constituted the most important act of the marriage ceremony. In the description of the Shield of Achilles, Homer gives us a glimpse of this solemnity. Under the glow of torches, surrounded by a joyous company, dancing and singing hymeneal songs, the bride was led to the house of her future husband. She was veiled, a custom that was a survival of the old attempt to avoid angering the ancestral spirits by withdrawing unceremoniously from their surveillance. The gods presided over marriage, but no priest or sacrifice was needed; no ceremonies have been recorded which confirm the theory of bride capture, so often said to be at the basis of Homeric marriages, nor is there mention of any ceremonial rites on the wedding night.

Marriage among the Homeric Greeks had primarily two distinct objects in view: the preservation of a pure line of descent, and the protection of the property rights of the family. Hence the wife and mother had in her hands all the sacred traditions of the family; if these were preserved by her, she added to their glory; if violated, the prestige of the family suffered untold loss. In consequence, there was no polygamy and no divorce. Monogamy could be the only sanctioned form of marriage where such conceptions of wedded life prevailed. Concubinage existed, especially when the husband was long absent from home; but it was looked upon with disfavor and frequently led to unfortunate consequences, as in the cases of Phœnix and Agamemnon. Hetairism and prostitution did not receive in the Homeric days the recognized place that was later accorded them in the social structure of the Greeks. The many instances of conjugal devotion in the Iliad and the Odyssey, as seen, for example, in Hector and Andromache, Odysseus and Penelope, Alcinous and Arete, show

Chapter VI

Woman under Julius Cæsar

VI

WOMAN UNDER JULIUS CÆSAR

ROME was now riven and torn by cataclysms of civil strife. The foundations of the Republic were shaken by the explosion of new social forces, the growth of which was naturally attendant upon the spread of conquest, and which could no longer be confined within the narrow limits of the old constitution. Marius, Sylla, Pompey, and Cæsar—these are the names around which gathers the history of the pains and death groans of the expiring Republic. Crimson was the color of each political party; and the blood of opponents was the means used for its exhibition. Rome had become too great for her ancient civic constitution: she was restlessly awaiting the arrival of a man who could thrust himself above all opposition, and in his own person unify the government. Imperialism or anarchy must necessarily follow such a Republic as Rome had become in the closing century of the pre-Christian era.

During those fierce political disturbances and bloody revolutions, how did woman fare? She was by no means secure in that quiet, unmolested round of conjugal duty and domestic life which had so long been hers by right. In the sanguinary civil wars and murderous proscriptions which resulted from the ambitions of the leaders, life for

the Roman people was of extremely uncertain tenure. It is easy to surmise what the women of many Italian cities suffered when whole populations were put to the sword under the merciless Sylla. Death, outrage, and slavery became so common that there was developed in the Roman women that indifference to the sight of human suffering which appears to us as nothing less than monstrous. Under Sylla, wives were accustomed to being simultaneously robbed of their husbands and their sustenance; as in the case of that peaceful citizen who, finding his own name in the lists of the proscribed, exclaimed: "My Alban farm has informed against me," and was immediately thereafter slain.

The political changes of the time wrought no marked alteration in the status of the women; that is, no legislation was enacted which, in any special manner, bore upon their condition and privileges. Certain developments did take place in the manner of life of the women of Rome; but these were the natural results of the character of the times. The weakening of moral principle which we have noticed in a preceding chapter continued with accelerated rapidity. The bounds set by traditional honor were overthrown with increasing recklessness, and the habits of many of the upper-class women carried the sex still further beyond the limits of old-fashioned morality.

In this period we also see the women beginning to lay their hands to that particular sort of political work to which they are adapted. In the days of the Gracchi, it had become possible for a bright and intellectual lady to draw around her learned men, grammarians, and philosophers; we shall now see such women, who have other ambitions, gathering politicians, and sometimes conspirators, in their atriums. There was Sempronia, for example, who was of the family of the Gracchi and the wife of

TULLIA, DAUGHTER OF SERVIUS

After the painting by E. Hildebrand

We have had the good queen, now we encounter the bad. . . . Tullia was of that type of which Shakespeare has given a picture in Lady Macbeth. . . . Lucius, her husband, with an armed band, repaired to the Senate and seated himself on the throne. King Servius appeared, but no one thought it worth while to hinder Lucius from throwing the aged ruler down the steps of the Senate house; which he manfully did.

Tullia was the instigator of this coup d'état; *and impatient to learn its success, drove to the Forum, and, calling her husband from the Senate chamber, was the first to hail him as king. But Lucius commanded her to return home; and the tradition runs that as she was going thither her chariot wheels passed over the dead body of her royal father.*

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The attention is naturally first drawn to those women who were most intimately connected with Julius Cæsar. To Aurelia, the daughter of M. Aurelius Cotta, was destined the honor of bringing into the world the man who was to bear one of the three most renowned names in its military history. She lost her husband, Caius Julius, while their son was yet a boy; but, from what is known of her character, it is evident that she was not unequal to the task of superintending alone the completion of young Cæsar's education. It was undoubtedly to her influence that he owed the development of those traits which are most pleasing in his greatness. Tacitus is sufficient authority for this, likening as he does Aurelia to the mother of the Gracchi. She was one of the few surviving representatives of that matronal dignity and virtue which beautified the austerity of the earlier days of the Republic. Her house, small and frugally managed, was situated under the Esquiline and Viminal hills, in that low part of Rome called the Subura. It was not a fashionable quarter; in fact, it was a street of shops and taverns. It resounded with the clamor of traffic and the noise of such broils and revelry as are usual in the vicinity of pothouses. At the top of the street, there was a depressed, open space, called the Lacus Orphei because of a statue of Orpheus which stood there. To this spot, which must have made an admirable playground, Aurelia was in the habit of sending a slave to look for the young Cæsar when the shades of night fell on the unlighted streets. It is also likely that she as frequently, and with much more satisfaction, caused him to be looked for in the Vicus Sandaliarius, a street running parallel with her own, where were the booksellers' shops.

In her unpretentious residence, with its plebeian surroundings, Aurelia kept house for her son. When he

brought home Cornelia, the daughter of Cinna the Consul, as his bride, his mother decked the threshold and prepared the modest atrium for the nuptial ceremonies. Here was born the little Julia, the only child that ever blessed the home of Cæsar.

When the order came from Sylla that, if he would preserve his life and serve his best interests, Cæsar must put away his wife so as to be free to form a matrimonial union with the dictator's party, there is no doubt that Aurelia's virtuous counsel supported her son's courage in refusing to comply with so tyrannical a command. The result was that Cæsar was obliged to leave the city, hardly escaping the assassin's hand; and the two women were left for two years to comfort each other as best they could in the absence of a husband and a son. That they were impoverished by the rapacious Sylla—who, when he could not touch the person of an enemy, contented himself with seizing his property—we know. Fortunate were they if their lives were not still more embittered by the knowledge of those vile slanders which came from Bithynia, for the disproof of which there is no evidence needed beside the character of him whose name was so maliciously besmirched.

After two years of loneliness, these devoted women were made happy by receiving the exile home. From that time on, Aurelia's maternal pride was satisfied by beholding the star of her son's fortunes, though at times beclouded by rivalry, always ascending and brightening. He rose from one office to another, until the day came when she saw him elected chief pontiff over the heads of two candidates who were his superiors in age, rank, and wealth. On this election he had staked everything. If he failed, his debts would overwhelm him. In the morning, as he left the little house in the Subura, kissing his mother

IX

WOMAN AT HER WORST

In the course of this study there have come within our view some of the noblest women of whom the history of the world can boast. We have seen women of exalted purity in high positions, stately, dignified matrons, women renowned for intellect and noble spirit, women who have bravely endured unmerited suffering; we have also noted the women of the common people, and the gay ladies who ministered to love and laughter. But our account will be incomplete, the picture will not be a true one, unless it also represents the worst that human nature has produced, women stained with some of the basest crimes recorded in the annals of human depravity. It is a story in which the sober truth can only be told in superlative terms. What Scipio feared and Cato endeavored to prevent came to pass; and at the time when Rome centred in herself all the power and glory of the world, she also reached the climax of the vice and degradation of all ages.

The moral conditions which characterized the period between the reigns of Tiberius and Nero are, in these days, impossible of adequate comprehension. It was a continuous Saturnalia, a perpetual reign of terror, a paroxysm of indecency. What renders the situation so amazing and so difficult to describe is its strange mixture

of civilization and savagery, of art and anarchy. The atrocious cruelties which render the history of that time so terrible and the lust which makes it so revolting are not attributed to half-clad barbarians or ignorant Asiatics; they were participated in by men and women whose outward life was marked and distinguished by all the signs and appointments of culture. The Julias and the Poppæas of the age were women who lived in beautiful houses; they were surrounded by a magnificence of art such as never since has been witnessed; they were the students of a literature which the world has never ceased to admire. Nor was the extravagant wickedness of the time a revolt against law; on the contrary, everything was done in accordance with legal forms. Vistilia, the wife of a Roman knight, in order that she might be unrestrained in her lasciviousness, went before the ædiles and proclaimed herself a prostitute, the law considering that prostitutes were sufficiently punished by merely thus avowing their shame. Even when the innocent children of Sejanus were put to death for the misdeeds of their father, the little girl—who asked what she had done that was wrong and if they were going to whip her—must be outraged by the executioner before he strangled her; for it was unlawful to inflict capital punishment upon virgins. While such things were being perpetrated, the ladies of Rome were studying the Greek philosophers, reading their own Virgil, and improving their diction by an acquaintance with the elegant periods of Cicero. It was an age in which the arts of civilization were entirely divorced from the best impulses of humanity, an age when the highest mental attainments were joined with the lowest moral conditions. The depraved Messalina was contemporary with the philosophic Seneca; the conscienceless Agrippina the Younger was a student of letters and an author.

Chapter X

The Turkish Women

X

THE TURKISH WOMEN

OUT of the ruins of the Seljuk domination arose the Turkish Empire, founded by Ottoman, or Osman I., a nomad chieftain of great prowess, after whom the Ottoman Empire derived its name. Among the very first events narrated concerning the life of this important Turk was one of romance, for Ottoman was not only a bold warrior, but a brave lover, and withal, like the young Hebrew Joseph, a dreamer. In the little village of Itburuni there lived a learned doctor of the law, a man of aristocratic blood, one Edebali, with whom it is said Ottoman loved to converse, not only because of the gentleman's fine personal qualities, but because Edebali had a daughter, whom many named Kamariya, or "Brightness of the Moon," because of her beauty; but most called her Mal Khatum, or "Lady Treasure," on account of her pleasing personality. But the learned sheik did not take kindly to Ottoman's advances, for he had not yet "won his spurs," and his authority was not recognized by neighboring princes. Fortunately, a timely dream—that potent argument which is so effectual among the people of the East—came to Ottoman's aid in the pursuit of his suit. The dream is thus recorded: "One night Ottoman, as he slumbered, thought he saw himself and his host stretched upon the ground, and from Edebali's breast there seemed

to rise a moon which waxing to the full, approached the prostrate form of Ottoman and finally sank to rest on his bosom. Thereat from out his loins there sprang forth a tree, which grew taller and taller, raised its head and spread out its branches till the boughs overshadowed the earth and the seas. Under the canopy of leaves towered forth mighty mountains, Caucasus, Atlas, Taurus, and Hæmus, which held up the leafy vault like four great tent poles, and from their sides flowed royal rivers, Nile, Danube, Tigris, and Euphrates. Ships sailed upon the waters, harvests waved upon the fields, the rose, and the cypress, flowers and fruits delighted the eye, on the boughs birds sang their glad music. Cities raised domes and minarets toward the green canopy; temples and obelisks, towers and fortresses lifted their high heads, and on their pinnacles shone the golden crescent. And behold as he looked, a great wind arose and dashed the crescent against the crown of Constantine, that imperial city which stood at the meeting of the two seas and two continents, like a diamond between sapphires and emeralds, the centre jewel of the ring of the Empire. Ottoman was about to put the dazzling ring upon his finger when he awoke." The story of the wondrous dream was told to the father of the fair Mal Khatum. He was at once convinced that the Fates had marked Ottoman for future greatness and for wide dominion. The moon-faced damsel fell a prize to the inevitable conqueror, son of Ertoghrul. Another early incident in Ottoman's career may be of interest in this volume upon the women of Turkey. Ottoman understood that a number of his rivals at arms were to be present at a certain wedding to be celebrated at Bilejik, in the year 1299; and that the event was to be made the occasion of his being entrapped and slain. Learning of the conspiracy against him, he secured for forty women of the Ottoman

of the tragic end to which the plottings of the harem have come may be mentioned that of Tarkhann, mother of Mohammed IV. So desirous was she that her son should reign, that she slew all the other possible male heirs to the throne. She met her nemesis, however, by strangulation. It is upon her life and that of her rival that Racine has constructed his *Bajazet*.

Connected with the sultan's harem there are estimated to be about fifteen hundred persons. The harem consists of a number of little courts, or *dairas;* and the central figure of each of these courts is a lady of the female hierarchy.

In the royal household there are three classes of women. The kadins, of whom we have spoken, who may be termed the legitimate wives of the sultan, though they are never formally married. Next are the *ikbals,* or "favorite women." From this class the kadins are usually chosen. Then come the *gediklis,* "those pleasant to look upon." The ikbals may come from the number of these. The women of the third class are usually of slave origin, purchased or stolen perhaps from Georgian or Circassian parents. Those who are stolen are usually taken so early from their homes, and so clandestinely, that their origin is seldom known to them. If, however, the lady comes of high station her identity usually becomes known, and she not unfrequently succeeds in elevating her family to a position of power and emolument, either by direct influence or by intrigue. In addition to these three classes of women there are *ustas,* or "mistresses," who are maids in the service of the sultan's mother; *shagirds,* or "novices," who are children in training for the higher positions in the harem; and *jariyas,* or "damsels," who do the more menial work of the establishments.

Captured slave girls have sometimes had a most interesting career. They are brought in an almost continuous

stream, but privately. In the earliest days of their presence in the harem they are called *alaikés,* and are placed under the care of elderly women, or *kalfas,* who bring them up to suit the tastes of an Oriental court. They are instructed in manners, in music, in drawing, and in embroidery. When later they reach the proper age, they become attendants upon the kadins and the princesses of the imperial household. There is no bar to their reaching at length the highest station that it is possible for a woman to attain, the favorite wife of the sultan.

The female department of the Turkish household is called the Hareemlick, the male apartments being named the Islamlick. The women's apartments are, of course, secluded. A male physician may see only the hand and tongue of the sick lady. A black curtain is stretched to separate her from his inspection. A eunuch conducts the physician to a point where the sick woman may thrust out her hand through a hole in the curtain so that the doctor may diagnose her disease.

Faithfulness in women is held in high esteem, restraint of the harem being intended to insure it. In former days it was not a thing unknown for unfaithful women to be drowned; but the custom has fallen into disuse. Ladies of the harem, however, have a fair amount of liberty. On certain occasions they go out driving and visiting; they frequent the bazaars and the public promenades, always in vehicles, never afoot. They enjoy entertainments among themselves. Theatricals are frequently witnessed by them in the garden of the palace. Operas are also often rendered for their enjoyment. When Turkish ladies visit one another in the harem,—which they may do without permission or restraint from their husbands,—it is customary to place their shoes outside the harem door that their husbands may know guests are being entertained.

Chapter V

Mistresses and Wives of Louis XIV

V

MISTRESSES AND WIVES OF LOUIS XIV

THE story of the wives and mistresses of Louis XIV., embraces that which is most dramatic morally (or immorally dramatic) in the history of French women. The record of the eighteenth century heroines is essentially a tragic one, while that of those of the previous century is essentially dramatic in its sadness, remorse, and repentance.

The mistress, as a rule, was unhappy; there were few months during the period of her glory, in which she was entirely free from anxiety or in which her conscience was at rest. Mme. de Montespan "was for so many years the sick nurse of a soul worn out with pride, passion, and glory." Mme. de Maintenon wrote to one of her friends: "Why cannot I give you my experience? Why cannot I make you comprehend the ennui which devours the great, and the troubles that fill their days? Do you not see that I am dying of sadness, in a fortune the vastness of which could not be easily imagined? I have been young and pretty; I have enjoyed pleasures; I have spent years in intellectual intercourse; I have attained favor; and I protest to you, my dear child, that all such conditions leave a frightful void." She said, also, to her brother, Count d'Aubigné: "I can hold out no longer; I would like to be dead." It was she too, who, after her successes, made her confession thus: "One atones heavily

for the pleasures and intoxications of youth. I find, in looking back at my life, that since the age of twenty-two —which was the beginning of my fortune—I have not had a moment free from sufferings which have constantly increased."

M. Saint-Amand gives a description of the women of Louis XV. which well applies to those of his predecessor: "These pretended mistresses, who, in reality, are only slaves, seem to present themselves, one after the other, like humble penitents who come to make their apologies to history, and, like the primitive Christians, to reveal publicly the miseries, vexations, and remorses of their souls. They tell us to what their doleful successes amounted: even while their triumphal chariot made its way through a crowd of flatterers, their consciences hissed cruel accusations into their ears; like actresses before a whimsical and variable public, they were always afraid that the applause might change into an uproar, and it was with terror underlying their apparent coolness that they continued to play their sorry part. . . . If among these mistresses of the king there were a single one who had enjoyed her shameful triumphs in peace, who had called herself happy in the midst of her dearly bought luxury and splendor, one might have concluded that, from a merely human point of view, it is possible to find happiness in vice. But, no—there is not even one!" Massillon, the great preacher of truth and morality, said: "The worm of conscience is not dead; it is only benumbed. The alienated reason presently returns, bringing with it bitter troubles, gloomy thoughts, and cruel anxieties"—a true picture of every mistress.

The remarkable power and influence of these women, the love and adoration accorded them, ceased with their death; the memory of them did not survive overnight.

When, during a terrible storm, the remains of the glorious Mme. de Pompadour were being taken to Paris, the king, seeing the funeral cortége from his window, remarked: "The Marquise will not have fine weather for her journey."

Each one of these powerful mistresses represents a complete epoch of society, morals, and customs. Mme. de Montespan—that woman whose very look meant fortune or disfavor—with all her wit and wealth, her magnificence and pomp and superb beauty—she, in all her splendor, is a type of the triumphant France, haughty, dictatorial, scornful and proud, licentious and decayed at the core. Voluptuousness and haughtiness were replaced by religiosity and repentance in Mme. de Maintenon, with her temperate character, consistency, and propriety.

The Regency was a period of scandal and wantonness, personified in the Duchess of Berry. The licentious and extravagant, yet brilliant and exquisite, frivolous but charming, intriguing and diplomatic, was represented by the talented and politically influential Mme. de Pompadour. Complete degeneracy, vice with all manner of disguise thrown off, adultery of the lowest order, were personified in the common Mme. du Barry, who might be classed with Louise of Savoy of the sixteenth century, while Mme. de Pompadour might be compared with Diana of Poitiers.

In this period the queens of France were of little importance, being too timid and modest to assert their rights—a disposition which was due sometimes to their restricted youth, spent in Catholic countries, sometimes to a naturally unassuming and sensitive nature. To this rule Maria Theresa, the wife of Louis XIV., was no exception. She inherited her sweetness of disposition and her Christian character from her mother, Isabella of France, the daughter of Henry IV. and Marie de' Medici. She was pure and

candid; a type of irreproachable piety and goodness, of conjugal tenderness and maternal love; and recompensed outraged morality for all the false pride, selfish ambition, depravity, and scandals of court. She is conspicuous as a model wife, one that loved her husband, her family, and her children.

Around Maria Theresa may be grouped the noble and virtuous women of the court of Louis XIV., for she was to that age what Claude of France was under Francis I., Elizabeth of Austria under Charles V., Louise de Vaudemont under Henry III. However, in extolling these women, it must be remembered that they had not, as queens, the opportunity to participate in debauchery, licentiousness, and intrigue, as had the mistresses of their husbands; they had no power, were not consulted on state or social affairs, and had granted to them only those favors to the conferring of which the mistresses did not object.

Maria Theresa was a perfect example of the self-sacrificing mother and devoted wife. Her feelings toward the king are best expressed by the Princesse Palatine: "She had such an affection for the king that she tried to read in his eyes whatever would give him pleasure; providing he looked kindly at her, she was happy all day." Mme. de Caylus wrote: "That poor princess had such a dread of the king and such great natural timidity that she dared neither to speak to him nor to run the risk of a tête-à-tête with him. One day, I heard Mme. de Maintenon say that the king having sent for the queen, the latter requested her to go with her so that she might not appear alone in his presence: but that she (Mme. de Maintenon) conducted her only to the door of the room and there took the liberty of pushing her so as to make her enter, and that she observed such a great trembling in her whole person that her very hands shook with fright."

ODETTE DE CHAMPDIVERS AND CHARLES VI.

After the painting by Albrecht de Vriendt

The king, now often idiotic when he was not raving, . . . To amuse and distract him, and also to strengthen the Burgundian influence, the Duke of Burgundy provided him with a fair child as playmate and mistress. To the sway once held by Valentine over Charles there now succeeded Odette. She was little more than a child, but she became mistress as well as playfellow of the mad king. Of humble origin (daughter of a horse dealer), she wears in court history a name better than that she was born to, Odette de Champdivers; and the people, indulgent of the sin of the mad king, called her "la petite reine." She was happy, it seems, and kind to the king, amused him, was loved by him; and, more true to him than was quite pleasing to the Burgundians, did not play false to France in later years when Burgundy and England were leagued together.

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DOMESTIC INTERIOR IN FRANCE, TWELFTH CENTURY

From a water-color by S. Baron, after a description by Viollet-le-Duc

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The decorated fireplace, between two windows, was wide enough to hold logs eight or ten feet long. Two large benches were at right angles, one with a movable back, the other being double-seated. The table was fixed to the floor, the master's chair being elevated, other diners sat on stools. The tablecloth was used for wiping fingers and lips. The buffet, with cups and goblets on top, was used as to-day. Generally, the beds were narrow and displayed great luxury: the wood was carved, incrusted, or painted; the coverlets had fringes and embroideries; curtains formed an alcove, and a night lamp was hung at the foot. The room contained an oratory.

In the rear were the kitchen, etc., and on the upper floors were sleeping and other chambers.

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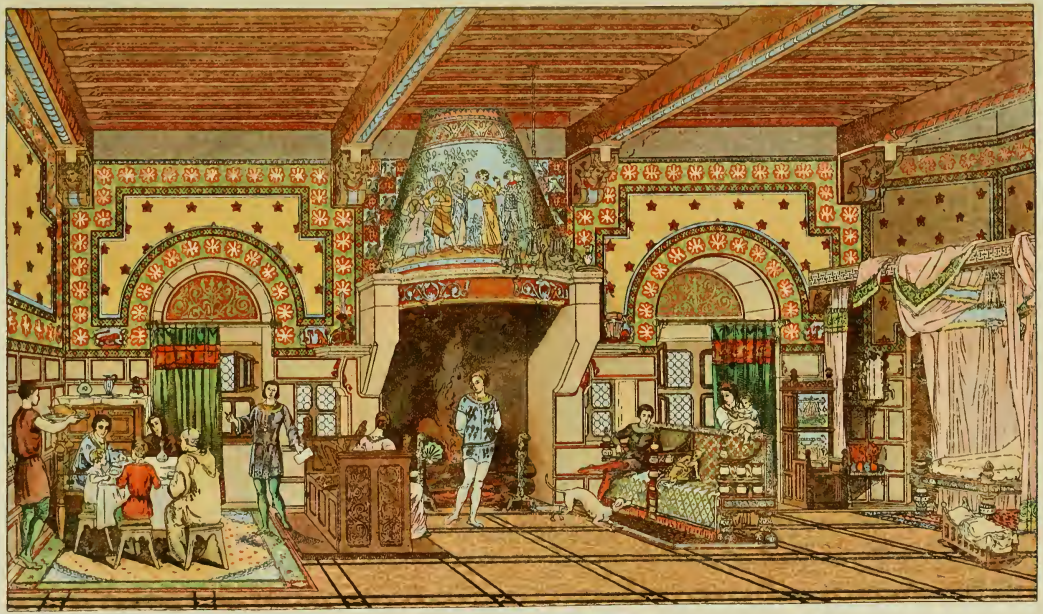

PHRYNE

After the painting by Henry I. Siemiradsky

Phryne, with a modesty one would not expect in a woman of her class, was very careful to keep her beautiful figure concealed, avoiding the public baths and having her body always enveloped in a long and graceful tunic. But on two occasions the beauty-loving Greeks had displayed to them the charms of her person. The first was at the solemn assembly at Eleusis, on the feast of the Poseidonia. Having loosened her beautiful hair and let fall her drapery, Phryne plunged into the sea in the sight of all the assembled Greeks.

Phyrne was of very humble origin, and originally obtained her livelihood by gathering capers; but her beauty afterward gained great wealth for her. At Delphi there was erected a statue in gold of her.

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EMMA CARRYING HER LOVER

After the painting by G. L. P. Saint-Ange

Charlemagne had so great an affection for his children, legitimate and natural, that he prevented his daughters, of whom Emma was one, from marrying, in order not to lose their company. They were reputed to be very beautiful. Being debarred from marriage, they sought unlawful love adventures, and gave birth to illegitimate children. The romantic story of Emma's nightly meetings with Eginhard, and of her carrying her learned lover through the freshly fallen snow to conceal his footprints, is an unauthenticated legend.

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THE MUTES

After the painting by P. L. Bouchard

The women's quarters are situated in the innermost portion of the seraglio. Here are from three to twelve hundred women; at times there are even more. These women are all foreigners. Indeed, all the guards and attendants of the palace are of foreign blood. . . . The women's departments are carefully guarded.

Women who bear no children and the subaltern eunuchs have their tongues slit. When an order of death is issued, these mutes, with the fatal cords, enter and noiselessly fulfil their commands.

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MARGUERITE OF VALOIS AT THE CORONATION OF MARIE DE' MEDICI

After a portion of the painting by P. P. Rubens

Marguerite of Valois, first wife of Henry IV., was famous for her beauty, talents, and profligacy. The marriage was a political one, but she lived with him, tolerating his infidelities, while he refused to tolerate her religion. Henry had her imprisoned, and refused to liberate her until she should renounce her rank, to which she acceded, and Henry married Marie de' Medici. Marguerite retained the title of queen, became a social leader, although continuing her profligate habits.

MARGUERITE D'ANGOULÊME, QUEEN OF NAVARRE, READING THE HEPTAMERON *TO HER BROTHER, FRANCIS I.*

After the painting by Léon Olivie

In the Heptameron *we have an accurate representation of society, its manners and style of conversation; in it we find, also, remnants of the brutality and grossness of the Middle Ages, as well as reflections of the higher tendencies and aspirations of the later time. In having a thorough knowledge of the tricks, deceits, and follies of the professional lovers of the day, and of their object in courting women, Marguerite was able to warn her contemporaries and thus guard them against immorality and its dangers. In her works she upheld the purity of ideal love, exposing the questionable and selfish designs of the clever professional seducers.*

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BEATRICE CENCI

After the painting by L. Valles

The larger share of responsibility was put upon Beatrice; but she, it appeared, had been the one most sinned against, and certain unmentionable villainies in her father's conduct, which were darkly hinted at, aroused the pity of the Holy Father to such an extent that he gave them all comparative liberty, with the hope of ultimate acquittal. At this juncture of affairs, a certain nobleman, Paolo Santa Croce, killed his mother as the result of a family quarrel; and the pope, newly angered against the Cenci family because he considered it to have set the example for this parricidal mania, ordered them all to be executed according to the terms of the original judgment, with the exception of the youngest son, Bernardo, who was given a free pardon. The sentence was executed on the following day, Saturday, May 11, 1599, on the bridge of Saint Angelo.

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HONI SOIT QUI MAL Y PENSE

After the painting by A. Chevalier Tayler

The origin of the Order of the Garter is traceable to the spirit of chivalry; it was instituted by Cœur de Lion, and in 1344 was revived by Edward III. Froissart appears to credit the story which connects the revival of the order to Edward's passion for the Countess of Salisbury, whose garter he is said to have picked up and presented to her in the presence of the court, with this exclamation: Honi soit qui mal y pense! *The chronicler gives us a full account of the attachment of Edward for the countess, and places in excellent light the integrity of her character.*

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ALEXANDER VI. ENTERTAINING AN AMBASSADOR

After the painting by H. Kaulbach

It was part of his policy, in the accomplishment of his purposes, to entertain luxuriously and to adapt his hospitalities to the varied tastes of his guests, and it is said that even within the Vatican a harem was maintained for the amusement of his many Oriental visitors.

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DINING IN THE FIFTEENTH CENTURY

From a miniature of the period

The hunting horn having announced that the meal awaits the guests, squires or pages bear to them scented water for the customary ablutions. This is served in delicately wrought ewers placed in silver basins. . . . The guests are not inconvenienced by the crowding of decorative vessels on the board. The numerous courses are well served, for a superior domestic is charged with this duty, and he is assisted by two varlets. At the sideboard is a squire or page whose sole duty is to serve the wines and drinking vessels; he too is assisted by a varlet who places them before the several guests. . . . During the meal the gallery is occupied by the musicians.

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HUEMAC II. MEETS XOCHITL

After the painting by I. Obregon

Huemac II. began to reign in Mexico about 995, in what is called the Toltec period. Xochitl, accompanied by her father, a nobleman, went to the court of Huemac, carrying with her as an offering to the king a beverage which she had invented. The king tasted the wine, and desired to have more. Later, Xochitl returned to the court, and Huemac, who already was fascinated with the girl, caused her to be retained, and sent a message to her father that he had placed her in the care of his court ladies and would complete her education. Shortly afterward his queen died, and Huemac immediately made Xochitl his queen.

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THE BEAUTIFUL MAIDENS PRESENTED TO THE SPANIARDS

Reproduced from the "Lienzo de Tlaxcala"

Muñoz Camargo relates how their Tlaxcalan allies presented to the Spaniards a large number of "beautiful maidens." This native representation of the scene shows Cortés seated, with his followers behind him, and at his side Marina, a young native woman who was his companion and interpreter. The Lienzo de Tlaxcala *was a long strip of canvas, containing forty-eight representations of scenes of the early Spanish invasions. The original was destroyed during the revolution following the downfall of Maximilian, but a copy had fortunately been made before the destruction.*

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CAPTURE OF THUSNELDA

After the painting by H. König

It is in the period of Roman attack that we meet for the first time a great royal character, Thusnelda, the wife of Arminius, the liberator of Germania from a foreign yoke. Her history is the oldest Teutonic love story. Betrothed to another man, she is by force carried away by Arminius from her father Segestes, the friend of the Romans. Betrayed to the latter under Drusus Germanicus, she is captured. "Inspired more by the spirit of her husband than by that of her father—no tear, no complaint or entreaty came from Thusnelda's lips at her capture. The news of the capture of his wife and of her slavery exasperated Arminius to mad rage. But in vain he flew to her rescue. With her son and her brother Segimunt she adorned the triumph of Drusus, while the traitor Segestes looked on.

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THE LEGEND OF THE ROSES

After the painting by J. Nogales

We have seen that, save for the story of Hildegarde, the women of Charlemagne's family did not present examples of Christian piety or devotion, but it may be in place here to mention that Saint Rosalie, the patron saint of Palermo, was of a family said to have descended from that of Charlemagne. Saint Rosalie, becoming filled with a spirit of devotion, retired to a grotto on Mount Pelegrino, where in solitude she passed her time in prayer and penitence. Of her is told the legend that, surreptitiously conveying bread concealed in her apron to feed the hungry, without her father's consent, she was discovered by him and requested to open her apron, when it was found that the bread had been changed into magnificent roses.

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REBEKAH AND ISAAC'S AGENT, ELIEZER

After the painting by A. Cabanel

Probably no feature in the social life of a people is of so universal an interest as its marriage customs, and there is no courtship, either ancient or modern, which has more enkindled the imagination and awakened the interest of men than that between Isaac and Rebekah. . . . It is a truly picturesque and even romantic story, which never loses its charm; and Rebekah, whether at the well or in her household, will always present a unique picture of womanly grace and beauty.

This ancient wooing of Rebekah by Isaac, though it is by no means typical in all its details, contains many elements that mark Oriental weddings. . . . The courage of Rebekah in consenting to mount the camel of a stranger and go into a far country to be wed is noteworthy. With all the apparent grace and gentleness of Rebekah, here was a pluck most commendable.

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THE COURTSHIP OF MILES STANDISH

After the painting by C. Y. Turner

We are told of Priscilla, "the Puritan Maiden" in Longfellow's poem, The Courtship of Miles Standish, *and we are entirely at liberty to account her a real personage if we desire to do so. It is at least certain that Miles Standish was the valiant captain pictured by the poet and that John Alden to whom the poet ascribes the office of deputy-wooer was one of the Pilgrim Fathers.*

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WOMAN

IN ALL AGES
AND
ALL COUNTRIES

WOMEN OF THE
ROMANCE
COUNTRIES

EFFINGER